There is no greater cry of passion than this:

> *And Phssdra having braved the Labyrinth with you*
> *Would have been found with you or lost with you.*[15]

But passion blinds her; after a few steps, to tell the truth, she would have sat down, or else would have wanted to go back — or even would have made him carry her.

In the *TMsee* this must be brought out — the apron-string, to express it vulgarly. After having conquered the Minotaur, he would like to go on. — He is held — obliged to return.[16]

TALE

of the island whose inhabitants have invented the idea of not dying.

(This is where Tithonus, the fiance of Aurora, lives.)

This is on condition that they don't have any children. Eventually one couple gets bored and prefers to yield life to something new.

The child they raise slowly pushes them out of life — and they will never know the *novelty* he brings, for which nevertheless they are willing to die.

#

Not that I never knew how to enjoy metaphors, and even of the most romantic kind; but, loathing artifice, I forbade myself the right to use them. Even as early as my *Cahiers d*[9] *Andre Walter* I attempted a style that aimed toward a more secret and more essential beauty. "Rather poverty-stricken style/* said the excellent Heredia, to whom I presented my first book and who was astonished not to find more images in it. That style, I wanted it even more poverty-stricken, more stringent, more purified, deeming that the only justification for ornamentation is to hide some defect and that only insufficiently beautiful thought need fear utter nudity.

Vannicola; the face of an affectionate punchinello; his habit when

paying of keeping the copper for himself and leaving the silver as a tip.
Twisted like a vine-stock; amorous like a vine-shoot.

*

[15] The famous lines of Racine's *Ph&dre* when the heroine contrasts herself with her sister Ariadne, who remained at the entrance of the labyrinth to guide Theseus* steps by a thread:

Et Ph&dre au Labyrinthe avec vous descendue
Se serait avec vous retrouv£e ou perdue.

[16] This reference to the project of a *Theseus* in 1911 is interesting since the work did not appear until 1940.